

What can be done? is a question that occurs as the reader turns from one essay to the next. There are no well-known, world-wide organizations devoted to rescuing cultural resources, comparable to the World Wildlife Fund or Greenpeace. In any case, such organizations will not suffice alone--either for natural or cultural resources. Unfortunately, discussion of solutions to the problem is the least satisfactory aspect of this book, primarily because--according to this reviewer--the subject has been conceived in too narrow a way. Only one author, Jaime Litvak King, addresses the problem in perspective as but one aspect of a general global disaster: the egregious, immoral and increasing imbalance between the world's wealthy and its poor. Only with an analysis that sees the plunder of a civilization's historic and prehistoric heritage as but one part of the general issue of the on-going transfer of wealth from poor to rich can a solution to the particular problem begin to be envisioned.

In the meantime, this book is essential reading for any person who buys, sells, owns, looks at, or cares about the human record of the past and what is happening to it.

—Helen Jaskoski
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Thurman B. O'Daniel ed. *Jean Toomer: A Critical Evaluation*. (Howard University Press, Washington, D.C., 1988) xxi, 557 pp., \$21.95.

This volume of biographical and critical essays on the life and work of Jean Toomer is, as its Preface suggests, a "comprehensive study." Its forty-six essays by thirty-nine scholars attest to its wide scope, and the extensive bibliography by the chief editor will prove most useful for present and future researchers.

O'Daniel died before its publication, but he had been compiling this collection for the College Language Association. Fortunately, fine scholars such as Ann Venture Young and Cason L. Hill (editor of the *CLA Journal*) completed the work for publication. The volume stands as a permanent monument to the main editor's research, scholarship and selection.

Nellie McKay's perceptive introduction serves well as an excellent prologue to the volume. Significantly, she points out early that Toomer had a vision of an "American race." Having many blood lines from different nations and cultures, he dreamed of being the prototype of a "true American" who transcended racial divisions. His quest for a harmony of his spiritual, physical, and emotional selves constitutes a search for identity throughout his public life. These themes continually reappear in this volume in essays dealing with his life, his apprentice-

ship, his studies, and his fictional and poetic productions.

O'Daniel's plan to divide the anthology into sections dealing with various aspects of his life and work was a wise one; one will find that all the essays are consistently of high quality. This edition can accommodate the mature researcher, the graduate student, and the specializing undergraduate.

For the first main section, "Jean Toomer: Aspects of His Life and Art," O'Daniel draws on the expertise of no less than nine scholars. He himself includes a valuable interview with Mae Wright Peck with whom Toomer had been romantically involved. Other essays deal with his life prior to the publication of *Cane*, his study at Wisconsin, his marriage to Margery Latimer, and his ideas on the racial composition of America as expressed in his long poem, "Blue Meridian." The section closes fittingly with a piece written in 1967 (after Toomer's death) by his biographer Darwin T. Turner.

A section appropriately follows concerned with his literary relationships with Hart Crane, Sherwood Anderson, and Waldo Frank. Two selections focus on his friendship with Anderson. Another group of articles following (and appropriately transitional), deal with *Cane* and its relationship with the ideas of the mystics Ouspensky and Gurdjieff.

Alice Poindexter Fisher's article may clarify for readers how Ouspensky's *Tertium Organon* provided a philosophy for Toomer (who read it in 1922) and ideas how man may reintegrate his spiritual and racial elements and how he may attain an inner harmony.

Six perceptive interpretations of *Cane* touching on such matters as the design and movement of his work and on its unifying images follow. The variety of approaches serves as stimulus for any student of Toomer's work. Another series of essays pays special attention to Toomer's short stories; four of them dealing with his characterizations of women and the others, with life in the North and Chicago. There follows a section on his poetry. Especially noteworthy are treatments by Harry L. Jones and by Bernard W. Bell on his vision of the transcendence of race in "Blue Meridian." The last section of this general grouping on his writing in different genres is on Toomer as a playwright. It is left for Darwin T. Turner in a fourth article to explain his failure as a playwright.

Selections such as "Women and Male-Female Relationships in *Cane*" supplement earlier prose examinations of Toomer's creations: Karantha, Betsy, Fern, Avey, and Esther.

Before Nellie McKay's appropriate epilogue-essay, and rounding out the many examinations of his work are articles on images of celebration in Toomer, his use of Biblical myth, and his relationship to the surrealists. For example, Louis Bradwell feels that his term "poetic realist" parallels Andre Breton's definition of "surrealism." Benjamin F. McKeever makes an excellent survey of how close Toomer's lyricism is to the blues.

The last work is Nellie McKay's "Jean Toomer. The Artist—An

Unfulfilled American Life: An Afterword.” Her overview provides the reader finally with sharp insights covering Toomer’s quests. She stresses importantly his aspiration to be regarded simply as an American in “the family of the human race,” eschewing all stereotypical racial tags. She closes by indicating how *Cane* among other works, shows the “gift and genius of an artist.”

—Cortland Pell Auser
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James Officer. *Hispanic Arizona, 1536-1856*. (Tucson: University of Arizona Press, 1987) viii, 462 pp., \$45.00.

One of the glaring gaps in Southwestern historiography has been the lack of a modern scholarly interpretation of the Spanish and Mexican presence in Arizona. Hubert Howe Bancroft’s *History of the North Mexican States and Texas* and John F. Bannon’s *The Spanish Borderlands Frontier, 1513-1821* have been the best sources for the study of pre-American Arizona, but these works treat the history of this region as a subtopic of a larger story. With the publication of *Hispanic Arizona*, scholars now have a thorough, detailed and scholarly study that is entirely devoted to the history of northern Sonora and southern Arizona.

James Officer’s book is strongest when discussing the interaction between Indians and Hispanics on the frontier. The Yuman, Papago and especially the Apache peoples have been an integral part of this region’s history. They have both helped and hindered the advance of Hispanic settlement. The hundreds of campaigns against the Apaches influenced the political affairs of the Hispanic frontier settlers. The book details the political intrigues and civil wars that Sonora experienced while constantly on guard against further Indian attacks.

Much of Arizona’s Hispanic history is linked to that of Pimeria Alta, later called Sonora. The book succeeds in convincing us that Tucson and Tubac, the two principle Hispanic settlements in Arizona, were mostly appendages of the settlements further south. Sonoran military and political developments dominate the history of Arizona until the Yankees’ appearance in the 1850s.

This book is a chronicle, written in the traditional style of a political history. Solidly based on primary sources, it is obviously a labor that took many years to complete. Periodic discussions of Spanish and Mexican land grants and the genealogical histories of various prominent Sonoran and Tucson families give some social and economic dimensions to this study as does his description of early American attitudes (negative) towards the Mexicans of the region.

If there is a weakness in the book, it is in the plodding prose, especially